

## HOLIDAY FROCKS.

Festive Attire Now the Order of the Day.

## PERIOD FAD RULES IN DRESS.

Louis Ideas Most Often Seen in Smart Dinner Gowns.

Four Handsome Gowns That Show the Prevailing Styles and One Ornamented with Silver Paillettes—Pompador Frocks of Flowered Silks Well Liked—Flowered Silks and Mousselines Prettier Than Ever—Decided Vogue for Ribbon Trimmings—Princess Models in Velvet and Broadcloth—Luxury in Evening Coats and Wraps.

As the holiday season draws near life becomes more and more strenuous in the dressmakers' workrooms and festive attire is the order of the day. Every well-dressed woman had her winter street frock ready last month and a majority had their dressy afternoon visiting frocks as well.



but evening gowns, dinner gowns, house gowns, all the outfit for the holiday round of gaiety and for the Christmas house parties, which are becoming more of a social feature in this country each year—these are being rushed through now and are driving dressmakers to the verge of nervous prostration.

The dinner gowns of the season are particularly attractive, and the period fads, so popular just at present, give wide latitude to dinner gown modes. There have been seasons when this period or that held full sway, and women short or tall, fat or



lean, conformed to fashion's mandate; but now one may choose from any one of a half dozen periods and still be in the height of the mode.

Possibly the Louis ideas are those most frequently developed in the smart dinner gowns, but the average dressmaker's ideas as to where Louis XV. lines end and Louis XVI. lines begin are delightfully vague, and in its ultimate expression her Louis frock is a complicated mixture of the two periods. If, however, she is artist enough to make her general effect harmonious,



why quibble about a rever here or a button there? Some one has said that it is woman's conversational duty to be socially charming, not statistically correct, and though successful departures from precedent require cleverness and skill, it is the whole duty of a frock to be sartorially charming, not historically accurate. There are, however, a few things it is well to remember, because the details of a certain mode were usually planned with a view to general harmony, and any audacious change or innovation is likely to destroy the balance of parts.

All of which is merely by way of prelude to a protest against the attempt to intro-

duce large and fanciful sleeves upon the Louis XV. coats and to drape Marie Antoinette fichus over bodices or bodices and sleeves so full that the fichu is fairly sure to look awkward and bunglesome.

An examination of the models sent out by the best Parisian makers will show that they are making no such mistakes, and our

ing color of a dove's breast, were massed in heavy ornaments around the bottom of the gown and around the décolletage and were the gown's only trimming save for numerous frothy frills of yellowish old lace that softened the line of the décolletage and trimmed the draped elbow sleeves.

More simple and girlish was a little frock

in a narrow but heavy line and massed as centres to the flowers. There was a bolero effect of the appliqué panne on tulle, and tiny plissé frillings of tulle with lines of shirring paillettes to edge them formed the elbow sleeves, finished the décolletage and filled in the blouse front between the bolero fronts and above the folded girdle of black panne.

Pompador frocks of the exquisitely flowered silk to be seen upon every silk counter now are well liked for dinner wear and have the advantage of being more serviceable than the sheer materials, though they are not so youthful and need to be artistically made if they are to fulfil their possibilities.

Rather less is being done with those flowered silks in the exclusive establishments than was expected, yet charming

soft bow. This arrangement is not new, but an originality of effect is given by the little frills of deep yellowish lace which peep from under the edges of the ribbon.

Lace borders the décolletage, trims the short sleeves and is used upon the skirt in rather odd fashion. Three narrow lace frills run around the skirt about at the knee line above a full sounce of mousseline, and above them is a deep lace sounce with a heading. This deep sounce is not however left to fall freely, but is drawn down and held by little square bows set on around the skirt so closely that they form a continuous line.

If this trimming set so high on the skirt is not becoming, it may very well be lowered so as to trim the skirt bottom.

Gold and silver gauze ribbons and narrow ribbons in plain color, but with lines of silver or gold at their edges, are effective trimmings, and the beautiful, soft, wide flowered, sash ribbons are used for sashes and are draped into boleros, short sleeve puffs and even put together to make little basque coats for wear with sheer skirts.



home dressmakers would do well to follow their example and avoid such elaborate failures as are at the moment too frequently seen.

One popular New York dressmaker was sending out four handsome dinner gowns on a certain stormy afternoon of last week and was willing to display them before laying them away in their tissue paper wrappings.

One was of Louis XV. lines, with a long coat of striped pink and silver silk over a skirt of pink mousseline trimmed in lace and little garlands of small silver tissue roses. The lace and silver roses were used to trim the décolletage and silver roses were applied to the plain pink silk cuffs

of white chiffon absolutely self-trimmed, without even a scrap of lace, but more elaborate than it seemed because of the hand work in its shirring and cordings and tucks.

The full skirt was laid in tucks from the hem to a point half way between knees and hip line, the tucks graduating from three inches in width at the bottom to an inch in width at the top. A shallow yoke of very fine close cording held the skirt closely for a few inches below the waist band, and similar cording fitted the blouse to the waist curve, so that the general effect was that of a princess frock with girdle lines of cording.

A fichu of chiffon with double frills bordering it—the frills corded at the top and tucked at the edges—was folded about the shoulders and knotted at the breast, with short frilled ends falling over the blouse front. Close little sleeves of corded chiffon reached half way to the elbow and ended there in double frills of chiffon, and these sleeves, fitting quite snugly, allowed for the shoulder draping of the ruffled

gowns are fashioned from them. A pompador silk, with a dull white ground dotted all over with a little woven dot of gleaming satin white and printed in a loose scattered rose design so blurred and faint that its outlines are hardly traceable, and it seems like a mere dream of a design, is one of the novelties and a most exquisite one.

The flowered chiffons and mousselines, too, are prettier than ever, but are used less than plain tone sheer stuffs. Plain chiffon or mousseline, with floral appliqué



The designs are often cut from these handsome ribbons and appliqué upon chiffon, lace, &c., or used as medallions set into plain material with lace or open stitch, or merely applied and framed in tiny ruffles or bouillonées of mousseline or lace.

The princess models are much favored in Paris, and one sees a number of them here, although they are so difficult of successful achievement and depend so largely upon perfection of cut and fitting that they can not be recommended to any woman who cannot employ a first class dressmaker. The very supple clinging velvets especially suggest princess ideas, and some very handsome princess gowns in the softest and lightest of broadcloth are shown.

There was, for example, the Princess frock sketched here, made in supple velvet cloth and perfectly plain from hem to bust. A cape collar of real Irish lace falls over the puffed sleeves of white mousseline and turns back in little collar points from the girdle of mousseline.

A black velvet ribbon encircles the neck, is drawn under the turned back lace points and knotted carelessly in front. Severe to the point of eccentricity, yet in perfect taste, and if faultless of line this is a gown of rare distinction that would throw gorgeous and fussy frocks into the shade.

Of cloth, too, was the visiting frock in delicate pastel blue with large medallions of heavy guipure set into the otherwise plain skirt and a bodice whose rounded bolero had frills of lace falling from under its edges and a shaped collar of lace edged by a narrow line of dark fur. The full sleeves had close, long cuffs of lace in narrow puffs, separated by lines of fur. The close fitting mitten cuff and full



fichu without bunchiness. The décolletage was slightly pointed, although comparatively low on the shoulders.

For the fourth gown, black tulle, paillette in black had been chosen. The most striking feature of its construction was the bold appliqué design in black panne velvet which bordered deeply the bottom of the skirt and ran up in four irregular velineke lines half way to the waist.

This appliqué was a conventionalized flower, stem and leaf design, large in drawing, and with black paillettes outlining it

or embroidery, is popular to a degree that would breed monotony were there not so many variations in detail and tone and so many forms of floral trimming. Plain chiffons and silk mousselines with printed floral borders are shown in some very attractive colorings and designs, and are useful for youthful frocks, requiring little trimming aside from the flower border.

Ribbon embroideries, bows, bouillonées, shirred frills, bands, in fact all forms of ribbon trimming, have decided vogue, and very narrow ribbon, shirred on one edge or in bouillonées form, and set on in scroll or other fanciful designs, is one of the trimmings most frequently seen upon the simpler type of evening frock in chiffon, silk mousseline, net or lace.

A dainty evening frock of pink silk mousseline, sketched here, has a particularly good blouse feature in the girdle of soft pink satin which crosses in the back and is drawn around to the front again and up to the bust, where it is finished by a big



upper sleeve is becoming almost iniquitous. Save for house wear and extraordinarily dressy outside functions, the short elbow sleeve seen in many of the French visiting gowns is not liked here, and the lace mitten cuff, more or less trimmed, is used to bring

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women, the candy dealer's best customers. The proprietor of this store has half a dozen women's hats in his window, all of the latest mode, and all made of candy.

At first sight they look like the creations that really deplete pocketbooks. Naturally they attract attention. Both day and night women stop in front of the store to gaze at them. Some of the women who stop to look at them seem to think they are real.

The proprietor of the store has no sign on the hats. His candy maker says they are a work of art. They surely are an excellent advertisement.

### Poor Opera Glasses Hurl Eyclight.

From the Chicago Tribune.

The woman was not old, but she complained that her eyesight was failing fast. The oculist was a fatherly looking old gentleman, consequently he felt privileged to put a few questions decidedly personal and apparently non-professional.

"Do you go to the theatre often?" he asked.

"Once or twice a week."

"In what part of the house do you sit?"

"Usually in the top gallery," came the hesitating reply.

"And now, what grade of opera glasses do you use?"

"I'm afraid," said the woman, "that they are not good. They cost only \$2.50."

"I thought so," said the doctor. "That's what's the matter with your eyes. Poor opera glasses are ruining them. If I had my way, there wouldn't be a cheap pair of opera glasses on the market. They are death to the eyes. A couple of seasons of this sort of thing in the top gallery with poor glasses for a steady companion are sure to damage the best pair of eyes in town. Better a hundred times let the glasses alone. If you have a good, strong pair, all right—go ahead and use them; if not, trust to the naked eye for making out the minutiae of the play. The sight will not suffer half so much."

Poor glasses will not focus properly, and any one who uses them frequently, especially at that distance from the stage, is sowing the seed of headaches, dancing lights and stars, wrinkles, and a host of other ocular infirmities.

### Why Women's Shoe Laces Come Untied.

From the St. Louis Globe-Democrat.

"Why is it that a lady's shoe becomes untied so much more frequently and apparently easier than a man's?" repeated J. V. Ladd, the shoe salesman, after me. "Well, I don't suppose I would be in any better position to answer a question than any one else had it not been for the fact that a few days ago a couple of ladies, customers of my place, were discussing that very point, and their deductions appear to solve the riddle perfectly."

It is not that a woman's shoe laces will not tie as firm a knot as any other's; the reason for the frequent untied shoes to which women are subjected is apart from that. In the case of high shoes the trouble is altogether in the height. The shoe laces further up on the leg than a man's, usually fits more snugly, and therefore encounters a greater strain on the knot when a woman is walking. The result is that it becomes loosened with a very short time, whereas a man may walk all day without the laces of his shoe becoming untied. Where low shoes are worn, the shoe is slipping around the ankle do the work of loosening the knot.

### Willow Culture in New York State.

From the Clyde Times.

One of the crops that has for some time been attracting attention to Lyons and Galen is that of the basket willow, which has grown to considerable dimensions in these two towns. The crop has just been marketed and Clyde and Lyons have the distinction of being two of the most important shipping points for this commodity.

In the two towns named it is estimated that there are nearly three hundred acres devoted to the culture of these willows. An average yield this year was six tons to the acre, and an average price of about \$1 per ton was received for the crop that has been sold. Syracuse is the market to which all of the willows grown in this vicinity find their way. When the willows are stripped of their bark and otherwise prepared for manufacturing purposes they are worth about \$125 per ton.

It is said that the first willows grown in this part of the country were planted by John A. Blackburn in 1862. Mr. Blackburn came from the South and gained some knowledge of willow culture near his former home in Maryland.

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